

Andante.

Violine. *p* *cresc.* *dim.* *p delicato*

Viola. *p espr.* *cresc.* *dim.* *p delicato*

Pianoforte. *p teneramente* *p delicato*

Vivace. (Tempo I. più mosso.)

Violine. *poco f* *p* *ff* *p*

Viola. *poco f* *p* *ff* *p*

Pianoforte. *poco f* *p* *ff* *p*

Violine. *p* *ff* *p*

Viola. *p* *ff* *p*

Pianoforte. *p* *ff* *p*

sempre sf *sempre sf*

Fine

TRIO.

I.

Hugo Riemann, Op. 47.

Violine. *Allegro sempre espressivo. ♩=80.* *f* *p* *c. espr.*

Violoncell. *f* *p* *c. espr.*

Pianoforte. *Allegro sempre espressivo. ♩=80.* *f* *p*

Violine. *p* *cresc.* *sf* *dim.*

Violoncell. *p* *cresc.* *sf* *dim.*

Pianoforte. *p* *cresc.* *sf* *dim.*

Violine. *p* *rit.* *a t.* *cresc.*

Violoncell. *p* *rit.* *a t.* *cresc.*

Pianoforte. *p* *rit.* *a t.* *cresc.*

First system (measures 1-10):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *mf*, *poco f*, *cresc.*, *poco f*, *cresc.*, *simile*.
 Measure 10 is marked with a '10'.

Second system (measures 11-20):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *più cresc.*, *f*, *sf*, *dim.*, *dim.*, *più cresc.*, *f*, *dim.*.

Third system (measures 21-30):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *mf con espr*, *dim.*, *mp*, *mp*, *dim.*, *mp*.

Fourth system (measures 31-40):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *dim.*, *dim.*, *p sul tasto*, *p sul tasto*, *dol.*, *dolce*, *p sul tasto*, *dim.*, *mp*, *p*, *mp*.

First system (measures 1-10):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *più f*, *ff*, *più f*, *più f*.
 Measure 10 is marked with a '10'.

Second system (measures 11-20):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *ff*, *ff*.

Third system (measures 21-30):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *ff*, *ff*, *sf*, *ff*.

Fourth system (measures 31-40):
 Treble and Bass staves with piano accompaniment.
 Dynamics: *sf*, *mf rit.*, *poco sf*, *f*, *mp dolendo*, *sf*.

170

a tempo
pizz.
p grazioso
pizz.
a tempo
mf

arco
p
arco
mp
pizz.
f con fuoco
f con fuoco
p
sf
f
f con fuoco

cresc.
mf
dim.
cresc.
mf con espr.
cresc.

sempre f
ff
f
dim.
ff

f
p
p
sf
dim.
p

poco ritace
pp
pp
poco ritace
sempre pp

cresc. molto

cresc. molto

f *ff* *sempre f* *fp*

ff *fp*

cresc. *più cresc.* *sf* *p*

cresc. *pf* *mf* *accelerando cresc. molto*

cresc. molto *cresc. molto* *sf in tempo* *p*

f in tempo *dim.*

p *mf più riten.* *molto rit.* *fissai* *fissai*

p *rit.* *più rit.* *molto rit.* *Tempo I. (Allegro)*

mf *160*

più f *più f*

ff *ff*

Andante. (♩ = 60)

p poco cresc. *p* delicato

Andante. (♩ = 60)

pmolto teneramente *p* delicato

140

cresc. *dim.*

cresc. *p* rit.

pp *p* con espr. *poco cresc.* *sf* *p* delicato

p *più cresc.* *p* delicato

p *p* *poco f* *p* *cresc.* *poco f* *p* *rit.*

150

p *cresc.* *poco f* *p* *rit.*

adagio. *pizz. a tempo* *arco* *mf* *p* *mp* *cresc.*

adagio. *p* *pizz.* *mf* *arco* *p* *mp*

adagio. *a tempo* *sf* *cresc.* *dim.* *p* *mp* *cresc.*

sf *dim.* *pizz.* *pizz.*

sf *p* *mf* *p* *mp* *rit. a tempo* *poco f*

arco *rit.* *[V]* *mf* *mf*

dolce *arco* *p* *rit.* *mp con espr.*

dolce *rit.* *2* *4* *60* *p* *mp*

cresc. *cresc.*

cresc. *f*

più cresc. *sf* *sempre più*

più cresc. *sempre più*

forte *rit.* *ff* *a tempo*

rit. *ffa tempo*

forte *rit.* *ff* *a tempo*

sf *ff* *sf* *ff*

ff *f* *ff*

70

ff *sf* *sf* *sf*

ff

pizz. *arco* *f con fuoco*

pizz. *arco* *f con fuoco*

cresc. *sf*

120

riten. *dim.* *p* *riten.*

dim. *p* *riten.*

più rit. *mf* *più rit.*

130

più rit. *meno rit.* *p* *più rit.*

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a three-part setting for Soprano, Alto, and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The Soprano part begins with a melodic line, followed by the Alto part. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (ff) section. The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The lyrics "The Rose Tree" are written below the piano part.

The image displays a musical score for Frédéric Chopin's 'L'Espresso', Op. 10, No. 3. The score is written for piano and is in G major, 3/4 time. The top system shows the first five measures, which are mostly rests. The bottom system shows measures 6 through 10, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andante' and the dynamics include 'p' and 'f'.

amoroso

mf rit. piu rit.

rit.

poco sf

piu rit.

Musical score for the first system of "L'Allegretto" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and features a piano and a violin. The piano part has a melody in the right hand and a rhythmic accompaniment in the left hand. The violin part has a melody in the upper register. The score includes dynamic markings such as "p dolce", "sfp", "fp", and "mf", and articulation markings like "sul tasto" and "acc". The first system ends with a repeat sign and a first ending bracket.

The image shows a musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and consists of two systems. The first system features a melody in the treble clef with a mezzo-piano (mp) dynamic and a bass line in the bass clef with a piano (p) dynamic. The second system continues the melody with a forte (sf) dynamic and the bass line with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and D major. It features a melody for the flute and a piano accompaniment. The flute part starts with a *poco f* dynamic and includes a *mf* section. The piano part also has *poco f* and *mf* markings. The score is for measures 1 through 8.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with the lyrics "The Rose Tree" and includes a crescendo marking (*cresc.*). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with a mezzo-forte marking (*mp*) and a fortissimo marking (*ff*). The score is written in G major (one sharp) and 2/4 time.

First system of music, measures 1-4. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The vocal line (top staff) begins with a half note G#4, followed by quarter notes A4, B4, and A4. The piano accompaniment (bottom staves) features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p dolce* and *p*.

Second system of music, measures 5-8. The vocal line continues with half notes G#4, F#4, and E4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *poco f* and *mf*.

Third system of music, measures 9-12. The vocal line features a crescendo leading to a half note G#4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *cresc.*, *più cresc.*, *p*, *mp*, and *mf*.

Fourth system of music, measures 13-16. The vocal line begins with a half note G#4, followed by quarter notes A4, B4, and A4. The piano accompaniment features a continuous eighth-note pattern. Dynamics include *sf*, *p dolce*, and *p*.

Fifth system of music, measures 17-20. The vocal line continues with half notes G#4, F#4, and E4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *ff*.

Sixth system of music, measures 21-24. The vocal line features a crescendo leading to a half note G#4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *sf*, *ff*, and *ff*.

Seventh system of music, measures 25-28. The vocal line continues with half notes G#4, F#4, and E4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mf*, *mf*, and *cresc.*.

Eighth system of music, measures 29-32. The vocal line begins with a half note G#4, followed by quarter notes A4, B4, and A4. The piano accompaniment features a continuous eighth-note pattern. Dynamics include *sf*, *p dolce*, and *p*.

delicato

pdelicato

delicato

rit. dolendo

sf più rit.

p rit.

60

rit. dolendo

sf più rit.

p

(kurz.) f con fuoco

p rit.

più rit.

(kurz.) non legato

p

(kurz.) f con fuoco

f con fuoco

cresc.

70

cresc.

cresc.

2843

[illegible]

Measures 10-11. Treble and bass staves. Dynamics: *p*, *dolce*, *p*.

Measures 12-13. Treble and bass staves. Dynamics: *p*, *cresc.*, *p*.

Measures 14-15. Treble and bass staves. Dynamics: *poco f*, *sf poco f*.

Measures 16-17. Treble and bass staves. Dynamics: *sf rit.*, *rit.*, *con espr.*, *a tempo*, *p*, *ritardando*.

Measures 18-19. Treble and bass staves. Dynamics: *mf*, *f*, *con forza*.

Measures 20-21. Treble and bass staves. Dynamics: *40*.

Measures 22-23. Treble and bass staves. Dynamics: *ff*, *f*, *ff*.

Measures 24-25. Treble and bass staves. Dynamics: *mf*, *riten.*, *rit.*, *p*, *50*.

13 *f* *rit.* *p grazioso*

19 *ff* *rit.* *p*

25 *pizz.* *arco* *pizz.* *arco* *mf* *p*

31 *pizz.* *arco* *pizz.* *arco* *f con fuoco* *f con fuoco* *mf*

1 *f* *rit.* *p grazioso*

7 *ff* *rit.* *p*

13 *pizz.* *arco* *pizz.* *arco* *mf* *p*

19 *pizz.* *arco* *pizz.* *arco* *f con fuoco* *f con fuoco* *mf*

This image shows a page of musical notation for a piano piece. The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The notation includes various dynamics such as *poco f*, *mp*, *mf*, *ff*, *dim.*, *f*, *p*, *pp*, and *poco vivace*. There are also articulations like *140* and *150* indicating specific points in the music. The page is divided into several systems of staves, with some systems having multiple staves for different instruments or voices. The notation is complex, with many notes, rests, and dynamic markings. The page is numbered 140 in the bottom right corner.

III

Allegro molto.

ff

Allegro molto.

ff

f assai

f assai

mf *simili*

più f

più f

sf *dim.* *p dolendo*
poco f *dim.* *p*
poco f *dim.* *p* *dim.* *p*
mf *poco cresc.* *sf*
poco cresc. *sf* *dim.*
perdendosi *pp* *pp*
perdendosi *pp con espress.* *cresc.* *sempre pp* *dim.*
pp *sempre pp* *dim.*
morendo *ppp* *pp* *p* *pp* *p*
morendo *pp* *dim.* *pp* *pp*

p in tempo *molto rit.*
molto rit.
molto ritard.
in tempo *p* *ff*
a tempo *pizz.* *arco* *mf* *p* *mp* *p c. espr.*
a tempo *pizz.* *c. arco* *mf* *p* *mp* *cresc.* *f* *p*
p *cresc.* *dim.* *p* *mp* *cresc.* *f* *p*
dim. *pp* *pizz.* *arco* *rit* *[V]*
dim. *pp* *pizz.* *arco* *[V]*
p *mf* *p* *rit. a t.* *poco f* *sf* *dolce*

Musical score for page 14, measures 170-180. The score is in 2/4 time and key of D major. It features a vocal line and a piano accompaniment. The vocal line starts with a half rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. The score includes dynamic markings such as *mpc. espr.*, *mf*, *cresc.*, *p*, *mp*, *f*, *più cresc.*, *rit.*, *ff*, and *a tempo*. A tempo change to *a tempo* occurs at measure 175. The score ends with a double bar line at measure 180.

Musical score for page 19, measures 181-190. The score is in 2/4 time and key of D major. It features a vocal line and a piano accompaniment. The vocal line starts with a half rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. The score includes dynamic markings such as *sf*, *f*, *poco rit.*, *meno f*, *a t.*, *mp*, *cresc.*, *p subito*, *ritard.*, *mp*, *ff*, *a tempo*, *rit.*, *ff*, and *a tempo*. A tempo change to *a tempo* occurs at measure 185. The score ends with a double bar line at measure 190.

Musical score for page 18, measures 2813-2843. The score is in 3/4 time with a key signature of three flats. It features a piano and a violin. The piano part has a complex, flowing melody with many slurs and ties. The violin part has a more rhythmic, dotted-note pattern. Dynamics include *mf*, *sf*, *dim.*, *p*, *pp*, and *cresc. ma sempre p*. Performance markings include "pizz." and "arco a l.".

Musical score for page 15, measures 2843-2873. The score is in 4/4 time with a key signature of three sharps. It features a piano and a violin. The piano part has a complex, flowing melody with many slurs and ties. The violin part has a more rhythmic, dotted-note pattern. Dynamics include *sf*, *ff*, *p*, and *dolce*. Performance markings include "sul tasto" and "arco a l.".

II.

Adagio molto, senza passione.

con sordino

con sordino

Adagio molto, senza passione.

molto piano

poco cresc.

dim.

p

p dolce

sempre pp

cresc.

dim.

p

pp

cresc.

sf

dim.

pp

p dolce

cresc.

dim.

p

meno p

p

cresc.

dim.

cresc.

dim.

pp

mf

cresc.

più cresc.

p

mf

cresc.

più cresc.

p

mf

cresc.

più cresc.

sf

dim.

p

più dim.

sf

dim.

p

più dim.

sf

p

pp

p

mf

f

ff

p

mf

f

sf

sf

mf

f

ff

p

poco cresc.

pp sempre

pp legato

pp

p

p

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Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059

Phone: (07) 3352 5576 Fax: (07) 3258 6444

e-mail: hicksatmerton@hotmail.com

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch

Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943

e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 1901 Golden Rain Road #1, Walnut Creek, CA 94595-2180

Phone: 1-925-287-9550 e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

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und der Philharmonischen Gesellschaft in St. Petersburg.

2843.

Lith. Anst. v. G. G. Röder, Leipzig

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8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3906

I.

Hugo Riemann, Op.47.

Allegro sempre espressivo. $\text{♩} = 80$. *con sempre*

2843

7
4
2
4

sf ff f sf ff

sul tasto

sfp p dolce mp p

pocof mf

p dolce p pocof

cresc. pf sf

dolce p cresc. pocof

cresc. f sf f f

f f f

p

120

poco f sf p

a tempo 1

130

con espress.

p *cresc.* *mf* *poco f* *cresc.*

più cresc. f *sf* *dim.* *poco f*

dim. *ff* *f*

sf *p* *p* *p* *pp*

poco vivace *pp* *pp*

150

f *pin tempo*

160

a tempo *pizz.* *arco* *mf* *p* *arco* *pizz.* *rit.*

molto rit. *sf* *dim.* *pf*

f *sf* *sf* *ff*

180 *ritard* *a tempo* *pizz.* *p* *grazioso*

arco *p* *pizz.* *con fuoco* *f* *ff*

più f

ff

ff

ritenuto *sf* *mf* *poco sf* *Andante.* *210* *p*

dim. *p* *delicato* *cresc.* *dim.* *p* *delicato*

220 *Vivace. (Tempo I più mosso.)* *p* *p* *poco f* *p* *ff*

sempre sforzato *ff*

110 *grazioso* *pizz.* *p* *riten.* *più rit.* *cresc.* *f con fuoco* *arco* *pizz.* *p* *dim.* *ritenuto* *p* *più rit.* *3* *Andante* *(♩ = 4)* *p* *poco cresc.* *140* *delicato* *cresc.* *dim.* *pp* *150* *delicato* *p* *poco f* *1. rit.* *Tempo I. (Allegro.)* *2. rit.* *mf* *più ritenuto* *molto rit.* *f assai* *160* *più f* *170* *ff*

170 *mf* *cresc.* *f* *cresc.* *rit.* *ff* *a tempo* *180* *sf* *ff* *190* *ff* *sf* *sf* *sf* *fp dolce* *sul tasto* *sf* *sf*

II. Adagio molto, senza passione.

con sordino *7* *p dolce* *cresc.* *190* *sf* *dim.* *pp* *200* *menop* *p* *dim.* *pp* *mf* *210* *cresc.* *più cresc.* *sf* *dim.* *p più dim.* *220* *230*

V.

p *mf* *f* *ff* *p* *pp* *pp* sempre poco cresc.

pp

cresc. ma sempre *p*

Rit.

dim. *cresc.* *sf* *sf*

f *poco rit.* *meno f*

mp *cresc.* *f* *p subito* *ritard.*

pp *mp* *sf* *dim.*

p dolendo *mf*

sf *perdendosi* *pp*

pp *morendo* *pp*

III.

Allegro molto.

ff *f assai*

più f

grazioso *pizz.*

grazioso *arco* *pizz.* *arco* *f. con fuoco* *più f*

ff *riten.* *mf* *rit.*

delicato *p* *3* *60* *rit. dolendo*

più rit. *rit.* *p* *p* *più rit.* *f non legato* *cresc.*

sf *ff* *cresc.* *90*

mf *più cresc.* *7*

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Phone: (07) 3352 5576 Fax: (07) 3258 6444
e-mail: hicksatmerton@hotmail.com

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
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Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 1901 Golden Rain Road #1, Walnut Creek, CA 94595-2180
Phone: 1-925-287-9550 e-mail: mertonusa@yahoo.com

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No. 3906

TRIO.

Violoncell.

I.

Hugo Riemann, Op. 47.

Allegro sempre espressivo. $\text{♩} = 80$.

Musical score for Violoncell, Part I, by Hugo Riemann, Op. 47. The score is in 4/4 time, key of D major, and consists of 30 measures. It features various dynamics, articulations, and performance instructions.

Measures 1-4: *f*, *p*, *cresc.*
 Measures 5-8: *sf*, *dim.*, *p*, *p*, *cresc.*, *poco f*
 Measures 9-12: *cresc.*, *più cresc.*, *f*, *sf*, *dim.*, *mf*, *con espr.*
 Measures 13-16: *dim.*, *mp*, *dim.*, *dol.*, *sul*, *p*
 Measures 17-20: *tasto*, *dol.*, *sul tasto*, *con espr.*, *cresc.*
 Measures 21-24: *sempre f*, *ff*, *f*
 Measures 25-28: *p*, *p*, *p*, *pp*, *30*
 Measures 29-30: *poco vivace*, *pp*, *f*, *ff*, *sempre f*, *fp*

Violoncell.

40

cresc.

in tempo

adagio

pizz. a tempo

arco

accelerando

p cresc. molto

mf

mp

sf

f

cresc.

f

rit.

mp

arco

p

più cresc.

sempre più forte

rit.

ff

a tempo

sf

ff

ff

sp

p

poco f

mf

sf

p dolce

p

60

70

80

Violoncell.

90 *cresc.*
poco f *mf*
pf *p dolce* *p*
100 *poco f*
cresc. *f* *sf* *f* *f*
f *f* *f*
p
110 *f*
p
120 *poco f* *rit. espr.*
a tempo *ritardando* *a tempo* *cresc.* *sf* *dim.*
130 *p* *cresc.* *poco f* *più cresc.* *f*
c. espr. *sf dim.* *mf* *dim.* *mp* *dim.*

Violoncell.

Tempo I. (Allegro.) 160
f *fussai*
f *più f* *ff* 170
ff
180 *ritard.* *a tempo* *pgrazioso*
pizz. *arco* *pizz.* *con fuoco* *arco* *f*
190 *più f*
200 *ff* **Andante.** 210
sf *p con espr.* *cresc.*
delicato *p* *cresc.* *dim.* *pdelicato*
220 **Vivace. (Tempo I più mosso.)**
p *cresc.* *poco f* *p* *ff*
sempre sforzato *ff*

Violoncell.

Violoncell score page 8. The page contains ten staves of music in bass clef, key of D major (two sharps). The tempo starts with a *rit.* (ritardando) and *p* (piano) dynamic. The music features various dynamics including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *f con fuoco* (forte with fire), *cresc.* (crescendo), *dim.* (diminuendo), *più cresc.* (more crescendo), *più rit.* (more ritardando), *Andante*, *con espress.* (with expression), *poco cresc.* (a little crescendo), *poco f* (a little forte), *p* (piano), *rit.* (ritardando), *mf* (mezzo-forte), *più rit.* (more ritardando), and *molto rit.* (very ritardando). The piece includes several trills and slurs. The tempo changes to *Andante* around measure 140. The page number 2843 is at the bottom.

Violoncell.

Violoncell score page 5. The page contains ten staves of music in bass clef, key of D major (two sharps). The tempo starts with a *rit.* (ritardando) and *p* (piano) dynamic. The music features various dynamics including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *f con fuoco* (forte with fire), *cresc.* (crescendo), *dim.* (diminuendo), *più cresc.* (more crescendo), *più rit.* (more ritardando), *Andante*, *con espress.* (with expression), *poco cresc.* (a little crescendo), *poco f* (a little forte), *p* (piano), *rit.* (ritardando), *mf* (mezzo-forte), *più rit.* (more ritardando), and *molto rit.* (very ritardando). The piece includes several trills and slurs. The tempo changes to *Andante* around measure 140. The page number 2843 is at the bottom.

II.

Adagio molto, senza passione.

con sordino 11

p dolce *p* *cresc.* *dim.*
p *mf* *cresc.* *più cresc.* *f* *dim.* *p* *più dim.*
p *mf* *f* *ff* *p* *pp* *cresc.* *pp legato*
mf *f* *dim.* *p* *pizz.*
30 *cresc.*
arco *mf*
dim. *cresc.* *f* *f*
f poco rit. *meno f*
40 *cresc.* *f* *p subito* *ritard.*
pp *poco f* *dim.*

p *pp* *poco cresc.*
50 *cresc.* *perdendosi* *pp con espress.* *sempre pp* *dim.*
morendo *ppp* *pp* *p* *p* *p* *pp*

Allegro molto

III.

ff *f assai* *più f*
30 *grazioso* *p* *pizz.*
arco *p* *grazioso* *pizz.* *arco* *f con fuoco*
40 *f*
3 *mf riten.* *50* *rit.* *pp*
60 *p delicato* *pr.*

Hugo Karl Wilhelm Julius Riemann (1849-1919) was a German musicologist and teacher who studied law, history and philosophy at Berlin University and did not turn to music until after military service 1870/71 in the Franco-Prussian war. He occupied important posts as a music teacher in several German cities and eventually became a professor at Leipzig University. He was an indefatigable scholar and a prolific writer on musical subjects who is probably best known as the compiler of the *Musiklexicon* and as editor of *Denkmäler deutscher Tonkunst*, a ground-breaking edition of early music.

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2843.

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